[Film Score Blogs] Blog #59
[Tuesday, November 21, 2017 at 10:56 am PST]

This morning I created a new YouTube video: "Max Steiner Self-Borrowing in A STOLEN LIFE & A SUMMER PLACE" :

https://youtu.be/hGm5yROoWVA

I actually created a major Max Steiner Self-Borrowing video that is about an hour & twenty minutes in length that presents actual video clips (not just the static images in my YouTube-friendly version above that presents only one case of self-borrowing) but more on that later (below) when I wrote on November 13.

Yesterday I created a 24 minute YouTube-friendly version of "Mickey-Mousing in the Music of Max Steiner" :

https://youtu.be/98Yj87moWc8

Once again I had previously created a video clips version on this topic about a few months ago (more on this later). I decided to spend the weekend compiling the material in my computer folder "Mickey-Mousing#2" and then spend over five hours yesterday from 1 pm to after 5 pm assembling the materials for the new video. YouTube accepted this educational video so that is good. I plan to add to YouTube more separate Steiner self-borrowing videos.

This blog will overwhelmingly on Max Steiner but on November 16th I did a short YouTube video on Herrmann's *Companions in Nightmare*:

https://youtu.be/DmPE_JgWemg

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[Monday, November 13, 2017]:

Yesterday [November 12] just after noon I finished my Max Steiner paper #1 for my updated Film Score Rundowns site in November 2017 titled "*The Nature of Max Steiner's Music*." This morning I spent four hours of HOA gardening (I do it for free for the exercise during retirement) but immediately started my next paper around 1 pm. Tonight before 8 pm I finished my Max Steiner paper#2 titled "*Max Steiner and Delmer Daves : New Arrangements of the Music*." So you can guess that the likely theme of this new update will be perhaps... Bernard Herrmann?.....

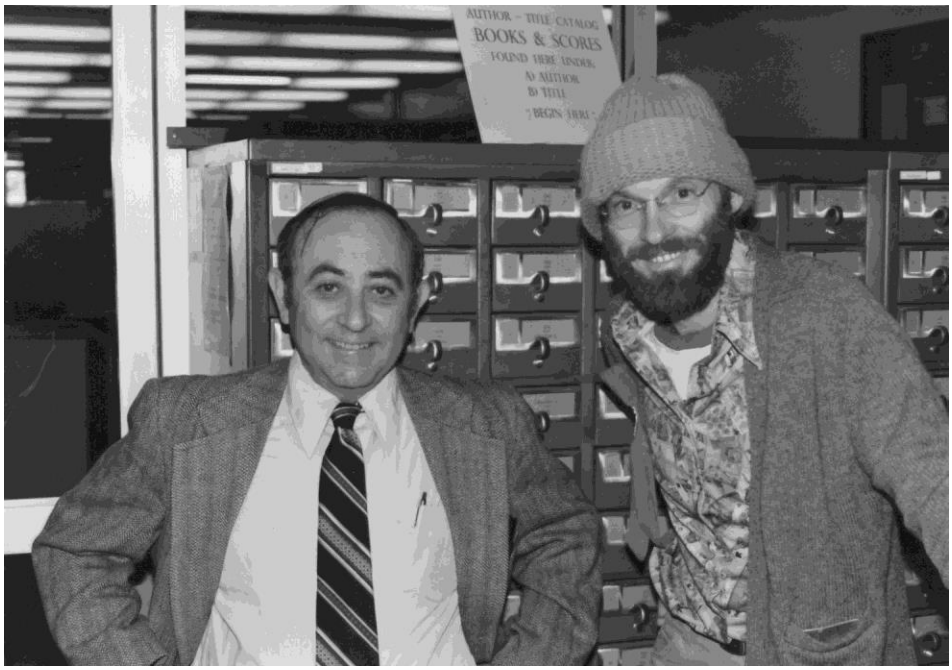
Well, that was my intention originally, at any rate! :)...I was planning to continue my in-depth focus on the *Have Gun Will Travel* series as well as start on *The Fugitive*. Most of my attention would be on Herrmann's music tracked in those episodes.

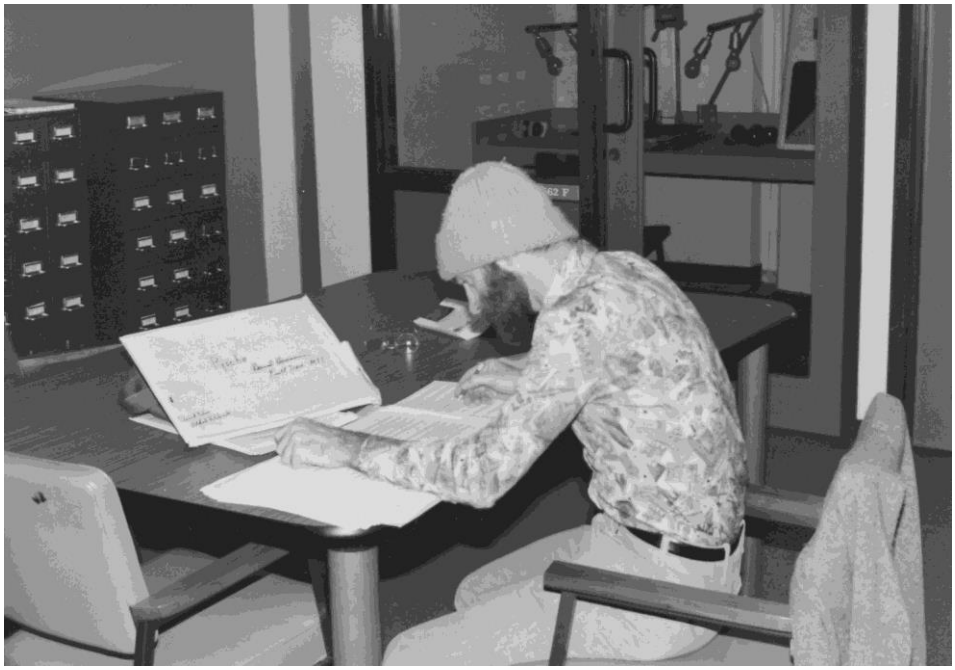
However, Fate intervene in late July thru October because I became aware of the Max Steiner Symposium ("Max Steiner: Man & Myth") at Cal State University Long Beach scheduled for the final weekend of February 2018 (Sat-Sun Feb 24-25).

http://www.musicologie.org/17/max_steiner_man_and_myth.html

I know several of the organizers, and most of them probably know that I had extensive research experience with Max Steiner's primary materials since 1989 when I first studied his full scores at USC/Warner Bros. Archives. It was at that year in the Spring when I also first researched the CBS Collection at UCLA when it first became available. Even earlier than that in 1982 (maybe 1981) thereabouts I first started my research of the full scores of Bernard Herrmann at UCSB. I do not have any notes that pinpoint the exact first visit but once David Raksin alerted me personally via a phone

call that the materials were now available to study, I immediately made an appointment to have boxes pulled. I believe it was on a cold January day I first went there. Below is an image of me in that period with Martin Silver, a Herrmann relative who was in charge of the materials. I studied *Psycho* that day.





Anyway, from what I was told, the Symposium as initially planned will not be a formal event--basically an informal or semi-formal gathering of people who are seriously interested in the music-making dynamics of Max Steiner, and want to share what they know based on their own research & perspective. There will be talks by guest speakers, a panel discussion, and whatever else is offered.

For my part, if I should participate, I would not want to offer a talky talk with a slide presentation. Nor would I be interested in participating in a panel discussion that is just more talk. I would want to do something that was entertaining as well as highly educational.

So I was inspired to create educational research videos for my personal easy reference relating directly to Steiner's modus operandi in creating music for films. I also was inspired to write a few papers on Max Steiner. Since I had already started to compile on paper a Master List of Steiner's Self-Borrowings, I decided to first create on my Windows Movie Maker software "Self-Borrowings in the Music of Max Steiner." The first test version video was about 54 minutes long. But I ordered several more Steiner-scored dvds shortly after I completed the initial video in order to verify more self-borrowings. In the space of a week or less I then created a new & final version that is one hour and nineteen minutes. Then on September 14 I completed my next educational Steiner video, "Mickey Mousing in the Music of Max Steiner" that is 1 hour 20 minutes long. The third reference video is "Themes & Melodies in the Music of Max Steiner" that is 1 hour 43 minutes in length. Finally I created "Max Steiner's Arrangements of Other Composers' Music" (43 mins).

Of the four videos, the most important one is the Self-Borrowing one. It should have the most musicological & general interest since I do not believe anyone else has done a

comprehensive study of Steiner's self-borrowings except for select examples (such as Nathan Platte's fine informative paper on *Gone With the Wind* in Music in Epic Film Listening to Spectacle):

https://books.google.com/books?id=JVH0DAAAQBAJ&printsec=frontcover&dq=Music+in+Epic+Film+Listening+to+Spectacle&hl=en&sa=X&ved=0ahUKEwiguojiwL7XAhVIQCYKHQmRAlsQ6AEIKDAA - v=onepage&q=Music%20in%20Epic%20Film%20L

I wrote a paper titled "Self-Borrowing in the Music of Bernard Herrmann" for the Journal of Film Music that was first made available in early August 2004.

https://journals.equinoxpub.com/index.php/JFM/article/view/6803

http://www.filmscorerundowns.net/herrmann/sneakpeek2.pdf

Herrmann definitely self-borrowed more than Steiner, although Max certainly practiced it frequently. In my Steiner video version, I believe I offered about 146 examples of self-borrowing. You can read my new in-depth online paper here in this original Film Score Rundowns site on this matter.

The next video that should be of strong musicological interest is the Arrangements (of other composers' music) video because overwhelmingly Max did this practice of musical quotation in his movies except for four where all of the music was his own. The Mickey-Mousing one would be the most fun to watch but I believe most people interested in Steiner already are already quite aware of this tight synchronization practice (or "catching-the-action" approach). The video with probably the least musicological interest is the Themes & Melodies one, although being the Master of Melody and writing leitmotifs of principal characters/places/situations is Steiner's single most important characteristic of his music.

Part of my idea of creating these videos is to provide a relaxing atmosphere for people to sit in a darkened or semi-darkened room at, say, my home, eat cheese or popcorn if they want (just like being in a movie), sit back & have both a fun and educational time watching the show. I don't think it would be a good idea to interrupt the presentation onscreen and do a bunch of "show & stop & tell" commentary bits since the videos are self-explanatory. One clip would show its scene and music excerpt followed by the next clip that is a self-borrowing of the same music (but in a different movie). Sometimes there will be two or three more excerpts of the same music--such as SUBMARINE D-1 (1937, W/B) Main Title "Submarine Division March" that was later self-borrowed in the Main Title of DIVE BOMBER (1941, W/B) and then as the M.T. of FIGHTER SQUADRON (1948, W/B). It was also used in the Main Title of OPERATION PACIFIC (1951, W/B) listed in the cue sheets as "We Watch the Skyways."

Back in August of this year I had already put on my YouTube site a sample of Steiner Self-Borrowing featuring the famous King Kong motif that was later used in *So Big*:

https://youtu.be/7sCITqdo1bY

Gold Is Where You Find It (1938)
Self-Borrowing in the Music of Max Steiner

THE FOUNTAIN (1934) precursor of the Melanie-Ashley love theme in GONE WITH THE WIND, Reel 3 pt 2.....

CARLISLE
INDIAN SCHOOL
"WE ARE ALL FREE
AND EQUAL IN THE
ENJOYMENT OF OUR
INALIENABLE RIGHTS"
The Carlisle Indian School theme was self-borrowed from the indian theme in GREEN LIGHT (1937)....

As examples of popular music cross-overs, the "Molly & Johnny" themes were used in CROWDED SKY and SUSAN SLADE (whether Max Steiner-directed or Studio-directed).....

Lion stalking music in LION & THE
HORSE was taken from the Reel 6 pt 2
Brontosaurus head rising music in
KING KONG.....

Self-Borrowing
in the music of
MAX STEINER
[Part II]

It would be remiss of me not to note once again (as I did in Blog#58) that Steven C. Smith is writing a biography on Max Steiner for Oxford University Press tentatively titled Music by Max Steiner : The Epic Life of Hollywood's Most Influential Composer. This title was voiced by the host of a radio show eight weeks ago at this writing when he introduced Smith as a guest of the program on the topic of classic film noir scores:

https://player.fm/series/noir-talk/ep-7-hollywood-nocturne-classic-film-noir-scores-with-steven-c-smith-part-1

Steven Smith also wrote the Bernard Herrmann bio, A Heart at Fire's Center: The Life and Music of Bernard Herrmann. Looking forward to it. I will be most curious how the Steiner bio will be approached. The Herrmann bio had the title of the Life and *Music* of Bernard Herrmann. Nice bio but there was no very little on the analysis of the music itself. Here is Richard Littlefield's review of the book from the Journal of Film Music that discusses the "Music" part of the sub-heading:

https://journals.equinoxpub.com/index.php/JFM/article/view/6804/7181

https://journals.equinoxpub.com/index.php/JFM/issue/view/669

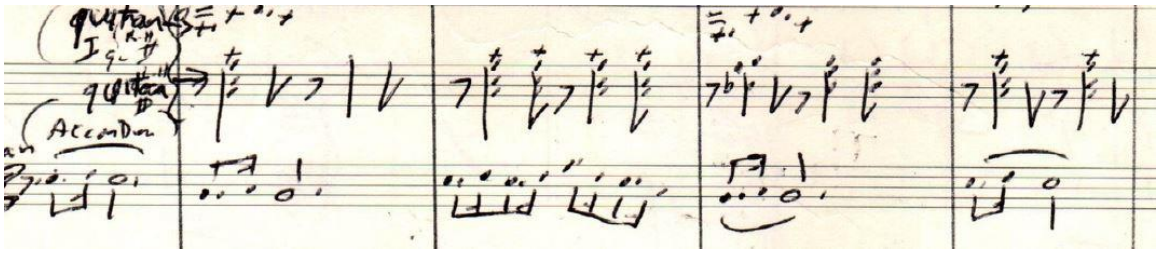
Too bad the book will not be ready for sale at the time of the Steiner Symposium because he could offer the new title to a ready audience. I cannot find that title in an initial search for a forthcoming book at the Oxford University Press site. Perhaps the title was shortened to "Max Steiner: The Epic Life..." etc.....[Postscript] I had earlier contacted Oxford University Press via email. The response from customer service was that they could not find information on it, so that it will be a considerable period before it comes out since it is not even tentatively set in their system....This is Smith in the newly created *Crime Classics* link below:

https://www.youtube.com/watch?v=-8vjpLXiSn8

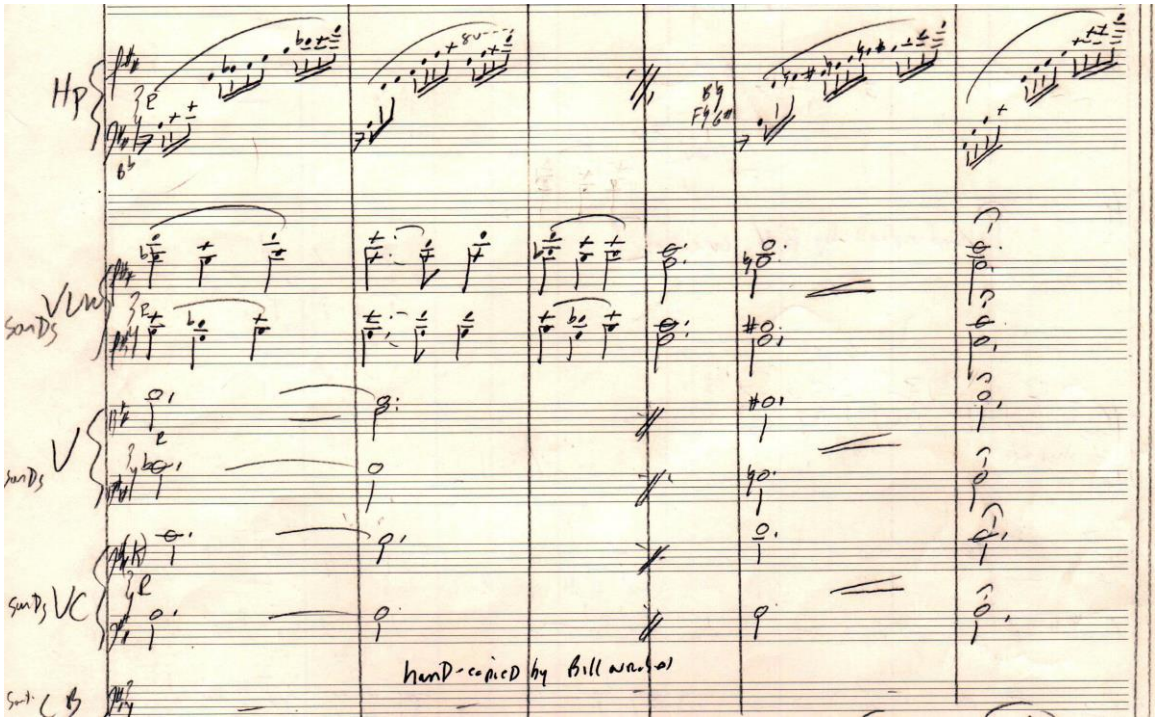
By the way, Nathan Platte's new book Making Music in Selznick's Hollywood is published by Oxford University Press as well:

https://global.oup.com/academic/product/making-music-in-selznicks-hollywood-9780199371112?q=Max%20Steiner&lang=en&cc=us

As I wrote in my paper on the Nature of Max Steiner that one common "trick-of-the trade" technique of his was to use a syllable approach to his music making structure. For example, *Marjorie Morningstar* had a six-note structure in terms of the basic melody (Mar-Jor-ie Morn-ing-Star). *Sugarfoot* had a three-note structure in his Main title. *The Boy from Oklahoma* had a seven-note structure (The Boy-From-Ok-La-Ho-Ma). *Band of Angels* has that four note syllable structure (Band-of-An-gels). Apparently this was a technique that is song-based, common in his vaudeville years, etc. Here's the Sugarfoot theme played by the accordion:



And immediately below is the six-note Mar-Jor-Ie Morn-Ing-Star structure that I hand-copied:

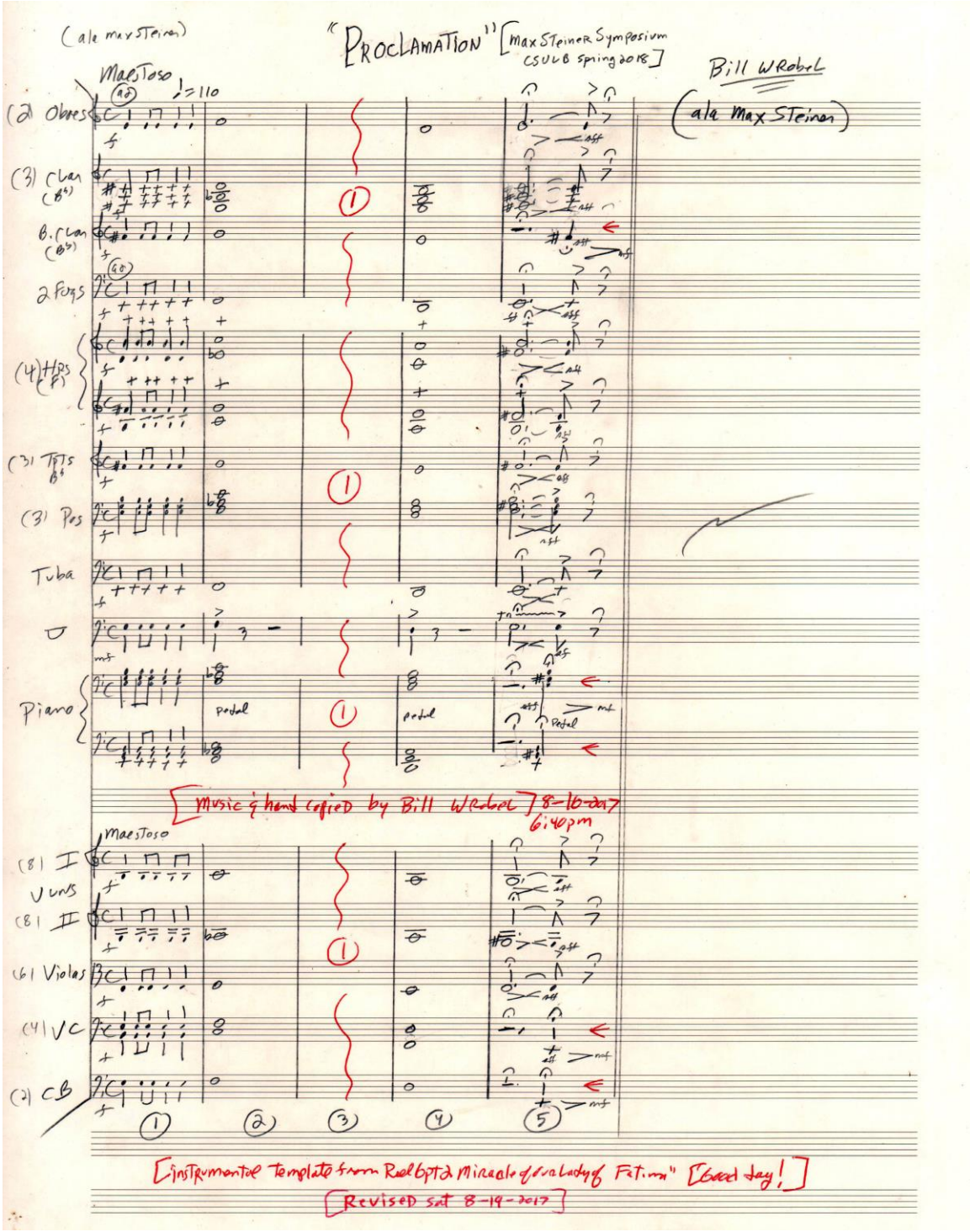


Now: On August 19 I wrote a "Proclamation" cue regarding the upcoming Max Steiner Symposium:

https://youtu.be/1THVEKuPbX0

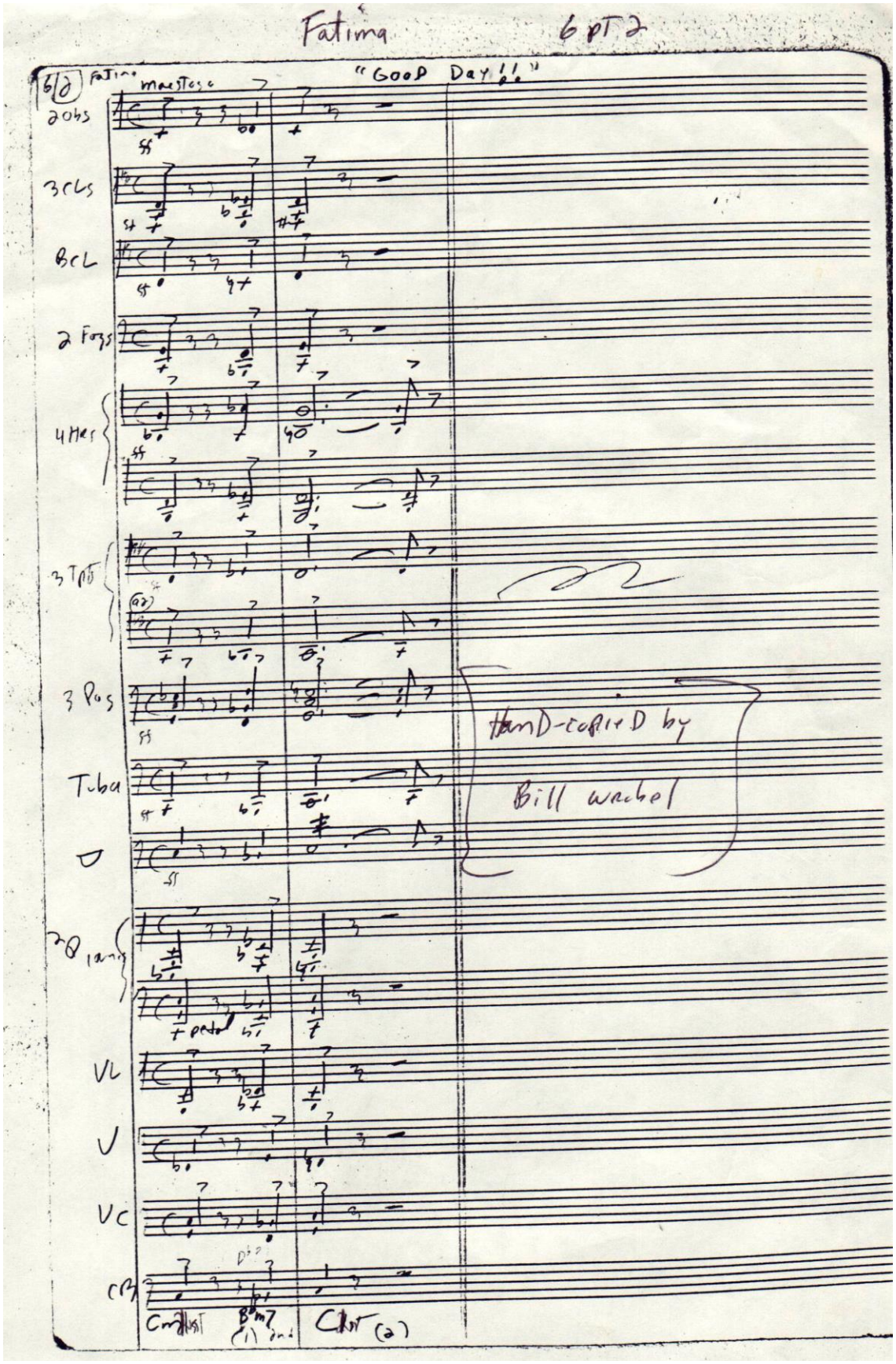
The music is original (it's my composition) but the template for it in terms of instrumentation is based on the Reel 6 pt 2 "Good Day!" cue of *Miracle of Our Lady of Fatima* composed by Max Steiner.

Immediately below is my cue and following that is my hand-copy of that Reel 6 pt 2 cue. I wanted to be as true to the Max Steiner as possible in my music based on that cue (minor chords, same instruments, etc).



https://s7.postimg.org/m7c7tlswr/Proclamation_Max_Steiner_Symposium_-_Copy.jpg

https://s7.postimg.org/8u92r5o4b/Fatima_R_6-2_Bars_1-2_Good_Day.jpg


Fatima
6 pt 2
"Good Day!!"
Fatima
maestoso
2 Obs
3 Cls
BCL
2 Fogs
4 Hrs
3 Tpts
3 Pos
Tuba
2 Pianos
VL
V
VC
CB
Hand-copied by
Bill Wrobel

Once I am finished with this new blog in an hour or so, I may go out and have a "stein" of beer and salute the memory of Max Steiner.....

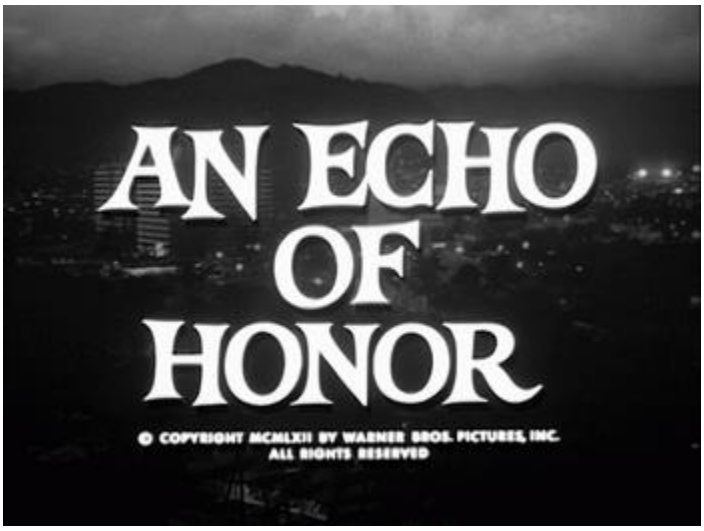
https://s7.postimg.org/z3yqnizdn/Twitter_2016-12-16_1_Max_stein.jpg

Now: Here below is my YouTube link for music in an episode of *Hawaiian Eye* that may indeed be by Max Steiner. Note that Max stated in his autobiography that he wrote for the series.

https://youtu.be/Bqh93F9YOkw

Here below is another Steiner candidate episode titled "An Echo of Honor." Lovely music. I'm really impressed by it!

https://youtu.be/jAGZPhZstWw



Here is another episode that used the same music heard in "An Echo of Honor." This one is titled "Two for the Money."

https://youtu.be/LdQWdyDaQbI

The "Rx Cricket" episode used music from *Hell on Frisco Bay* and *Parrish*. Sharon Hugueny starred in this episode and she starred in *Parrish* as well!

https://youtu.be/kPRUXN2KxUA

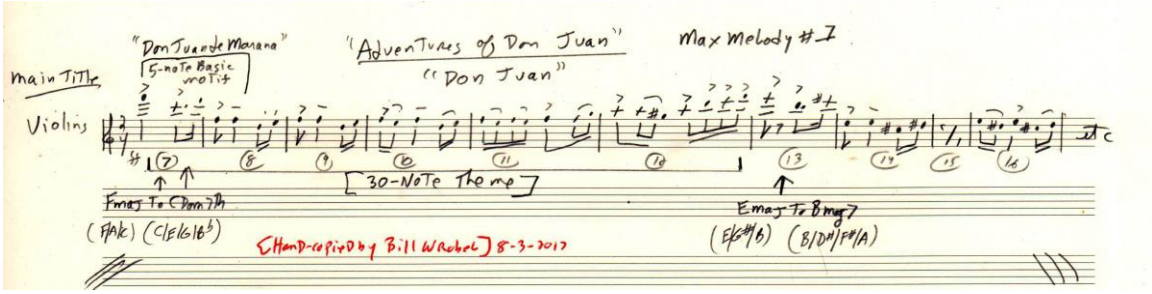
May stated at the end of his *Notes To You* autobiography that when he looked at the cue sheets for a scene he was to compose for that stated "The Kurline enters Honolulu." The producers wanted something "majestic" with that ship's arrival but also a Hawaiian flavor. Yet he only was given five & a half seconds for the scene with a limited orchestra of 1 trumpet, 1 horn, 1 trombone, piano, 2 violins, a contrabass, 4 woodwinds, a drummer, and 4 saxes.

That Lurline name of the cruise ship is a great clue to try to find the name of the episode. I searched months ago but cannot find my notes at the moment. It might be "Father, Dear Father" but unfortunately all of the episodes are not available of the series on Warner Archive streaming service that I have.....

http://ctva.biz/US/Crime/HawaiianEye.htm

Here below is my YouTube link of the "King" and "Don Juan" themes presentation :

https://youtu.be/CaQxpUE5SYw

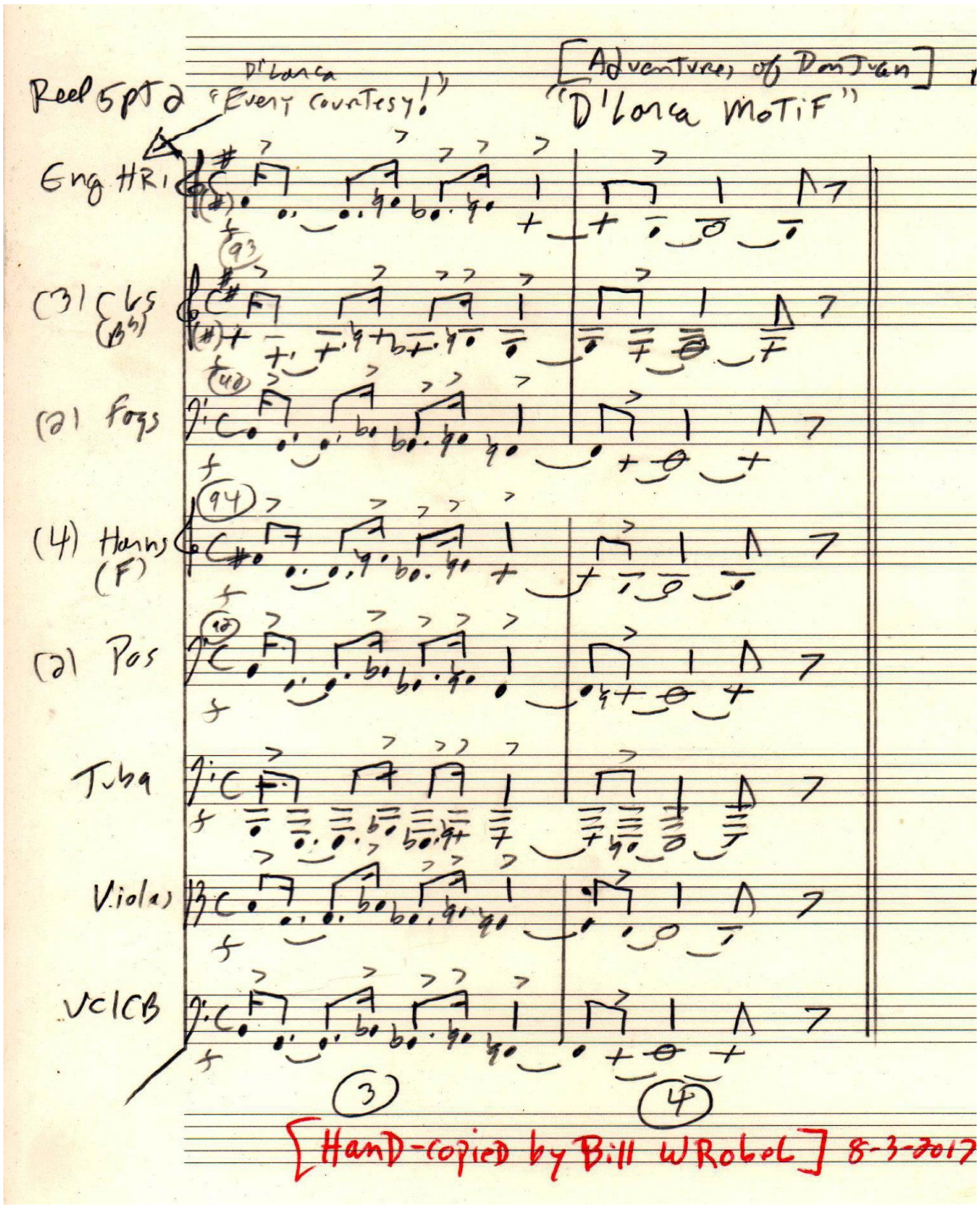


Here below is the D'Lorca theme presentation:

https://youtu.be/izeKMijrGpc

And here is the Queen motif:

https://youtu.be/VEsfVVvMuxQ

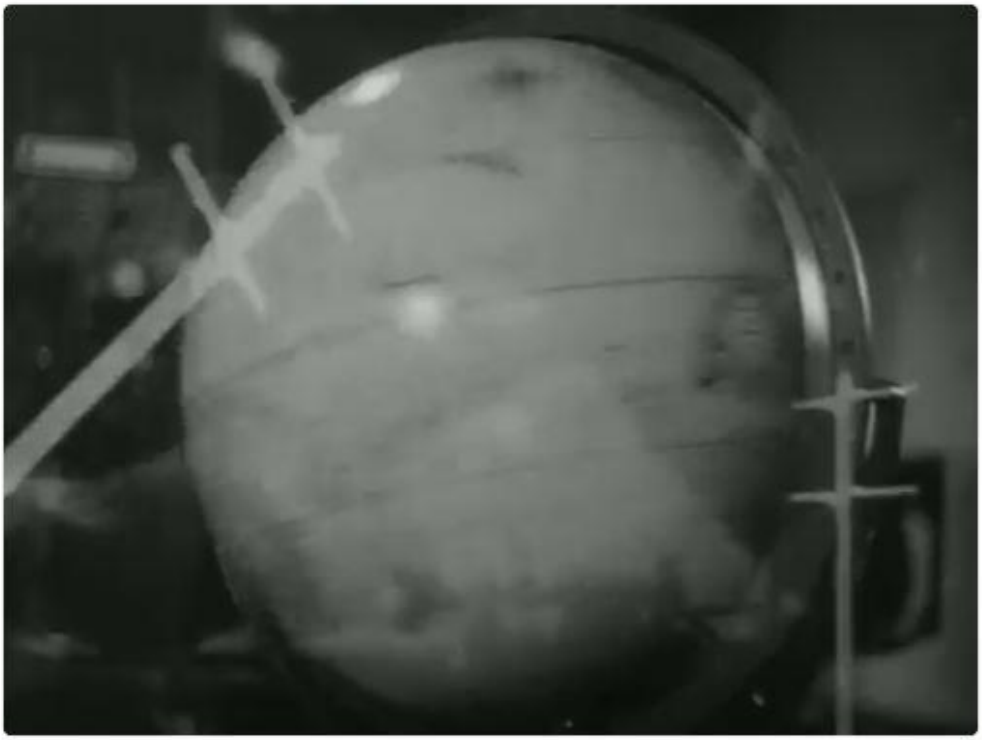


I discussed earlier about how Max Steiner "mickey-moused" the action on the screen, trying to "catch" it, to "hit the mark" with music.

"Mickey-Mousing"
(catching the action)
in the music of
MAX STEINER

Film Music @ZeffanieandBill · Aug 27

This phone switchboard music from MISSION TO MOSCOW (1943) was later self-borrowed by Max Steiner two years later.....

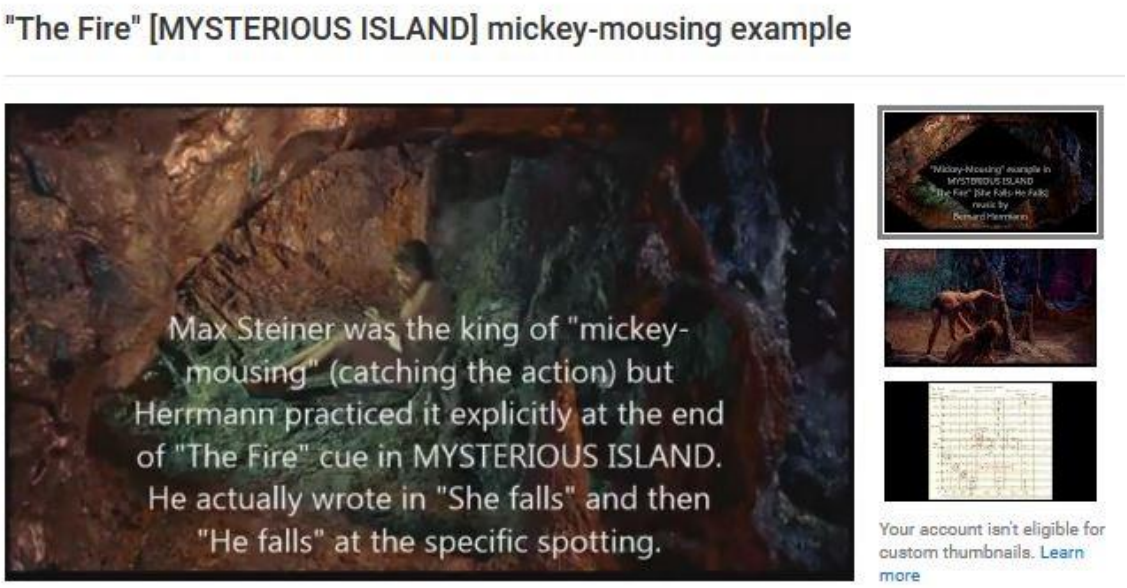


Film Music @ZeffanieandBill · Aug 25

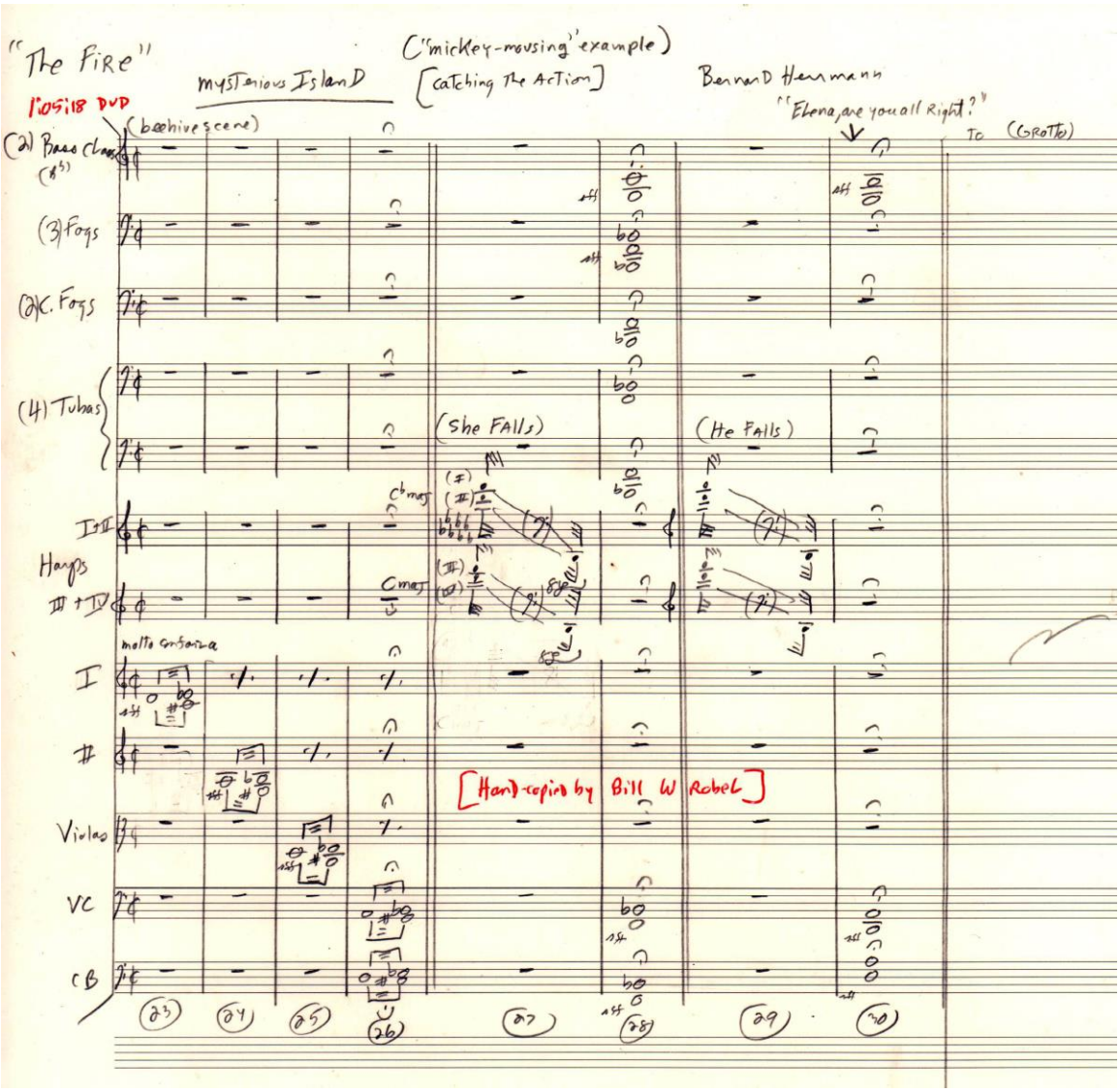
THIRTEEN WOMEN (1931) Train music by Steiner next year self-borrowed by Steiner for KING KONG....

However, Bernard Herrmann *also* mickey-moused in his music in various ways. One notable example is quite explicit:

https://youtu.be/VRYdInssHLI



https://s7.postimg.org/qqxn6l2ej/The_Fire_She_Fall-_He_Falls_end.jpg



There should be an *8 L* or octave lower symbol underneath the end Bar 29 note of the harps.....

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Herrmannesque music of merit by Aleksandar Popović titled "Sad Reflection" that I showcased on my YouTube site. Check it out!

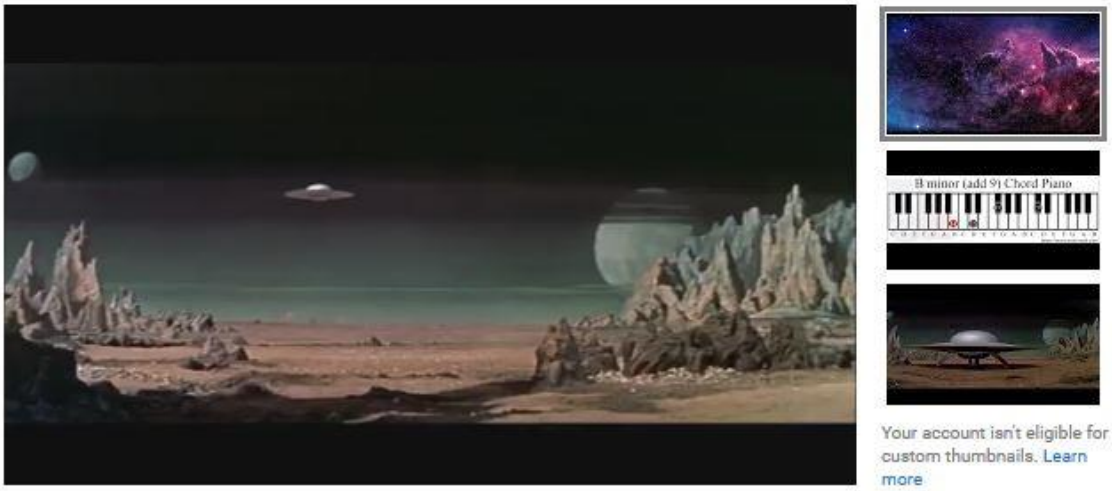
https://youtu.be/ObUDQH9KziI

"Sad Reflection" [Herrmannesque music by Aleksandar Popović]

Also check out his "Ninth Descent" music. Very nice!

https://youtu.be/l3dwweyEBzA

"Ninth Descent" Music by Aleksandar Popović



Completed Tuesday, November 21 at 2:41 PM 2017
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